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M37x
1907

# MASTER-STUDIES FOR THE ORGAN

COMPILED AND EDITED
BY
WILLIAM C. CARL, Mus. Doc.

NEW YORK : G. SCHIRMER

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# MASTER-STUDIES
## FOR
# THE ORGAN

A SET OF STUDIES FOR ACQUIRING INDIVIDUALITY
OF STYLE, AND INDEPENDENCE OF MOVEMENT
BETWEEN THE HANDS AND FEET

COMPILED AND EDITED BY
WILLIAM C. CARL
DIRECTOR OF THE GUILMANT ORGAN SCHOOL
IN THE CITY OF NEW YORK

PRICE $1.25 NET

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## PREFACE

THE demands now made upon the organist require a preparation essentially different from that of the early days of organ playing in this country, when standards were still in the formative stage, and the form of service used in the churches was simple in the extreme. During the past fifteen years a remarkable change has come over the organ world—a new impetus for work created, with the result that accomplished and competent men and women are holding important and responsible positions throughout the country, and in many instances with distinctive ability. The demands upon the efficiency of the performer are increasing each year, and students of the organ must be able to meet present requirements. Where recitals and musical services were an unknown quantity, they are now given with frequency and often at periodical intervals.

### WHAT IS NECESSARY

The accomplishment of this is a problem easy to solve: A method and system of organ technique must be adopted which provide the player with a solid foundation to build upon and obtain a sound training for what is to follow. For an organist this means that not only the technique of the finger must be studied, but also that of the feet and even of the instrument itself, and each must be mastered so that the work may be done with perfect facility.

### HOW TO BEGIN

We start with the control of the finger—this to be made flexible and gotten under perfect control with a free action before anything else is attempted. The muscles of the lower arm should receive especial attention, and shoulder muscles put into action in order to gain thorough control over the arm, which, when playing, should be absolutely quiet and without effort. Few persons breathe well—a mistake—for without natural breathing everything becomes labored, especially in difficult passages. Daily systematic work should be done to strengthen and develop the finger; this accomplished the attack and release of the key must be studied. Every movement should be prompt and instantaneously responsive to the will of the performer. This is difficult to achieve, requiring long and patient work.

### THE LEGATO TOUCH

However, once accomplished, the student is led to the study of the *Legato*—the true organ touch— the close knit, bound *legato* (or *bel canto*, as called in the vocal art)



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so difficult to obtain. On the organ one has to contend with overtones, necessitating a knowledge of the laws of acoustics and the art of listening, which should be attended to with much care.

Time will be required for this, and the student should not proceed until he has grasped, at least in a way, the principles of the *legato.*

## PREPARATORY WORK

As a preparation for the independence of the hands, the two-part Inventions and the Well-tempered Clavichord (the 48 Preludes and Fugues) by Bach can be done on the piano, a knowledge of this instrument being indispensable. Free finger and wrist action should be gained on this instrument as much as possible, and the free finger action should be mastered before the student turns his attention to the organ. As the student progresses, he too often neglects his technique, either for lack of time or because he does not realize the importance of keeping it up. Technique should receive daily attention, and, above all, this work should be done with thought and intelligence. The practice of technical exercises without using the brain means waste of time. Most careful attention and intent listening must be the rule in all work of this kind. It is better to practise five minutes intelligently than five hours in a mechanical, thoughtless way.

## HOW TO SIT

The student should be seated in the centre of the bench (this should be 19 1-2 in. in height from middle C key to the top of the bench), and remain in this location, turning the body from right to left when necessary, but not changing the location, always remaining in the centre of the bench.

## THE STUDY OF THE PEDALS

Up to this point the pedals are left alone. In attending to this branch, the development of the ankle should be started with certain movements away from the instrument, using exercises to strengthen and command control. The study of the pedals can now be undertaken, a slow and steady movement of the ankle, keeping the knees always together except when playing at the extreme ends of the keyboard, or in skips—the slow trill first, then the different intervals. The same prompt attack and release of the foot should be required as with the hands, and not until this is gained should both be used together. The Nilson Pedal Studies are considered to be the best work on pedal technique, and should be begun at this point.

# PREFACE

## HOW TO PRACTISE THE PEDAL SCALES

The major scales should first be undertaken according to this formula: starting with the scale of C, first study the scale slowly with the feet alone, increasing the tempo, but only after much facility has been gained in slow tempo. Then add the hands, playing the scales in contrary motion in thirds, sixths, two notes to one, etc., employing the different manuals. The minor scales should not be taken up until those of the major mode have been well mastered. Nothing will give more independence between hands and feet than scale work, if conscientiously and regularly done. Even when the player has reached the artist stage, the scales should receive a large amount of time and attention each day.

## HOW TO GAIN INDEPENDENCE BETWEEN HANDS AND FEET

There is but one method to pursue to gain independence between the hands and feet. Buxtehude, Bach, Handel, Mendelssohn and all authorities on organ music long ago realized the necessity of Trio work, and contributed to it largely in their writings. By "Trio work" is meant the playing of three independent parts; the first part by the right hand on one manual, the second by the left hand on another manual, and the third on the pedals with the feet. If the student will imagine that the right-hand part is written for violin, the left-hand part for viola, and the pedal part for 'cello, and that instead of three performers playing their respective instruments he is taking their places, an adequate idea will be formed of the independence of movement required in playing. Or, again, imagine three voices (vocal trio), instead of the instruments.

## HOW TO PRACTISE A TRIO

Each Trio should always be studied according to this schedule: First, learn the right hand alone; second, the left hand alone; third, the feet alone; fourth, combine the right hand and feet; fifth, combine the left hand and feet; sixth, play the three parts together. Alternate the hands between the different manuals, and always use stops of foundation tone in practising, that all the parts may be clean cut and distinct. For the pedals use the eight-foot tone only. Without trio work it is impossible to play the organ well, as there is no other way in which one can gain absolute mastery and freedom of style. Composers of all schools have written in this style; and one has only to turn to the works of the composers named above, and other writers of polyphonic music, to find their number legion.

19095

# PREFACE

## THE STACCATO TOUCH AND ATTACK OF THE NOTE

The *staccato* touch should not be attempted until long after the *legato* has been mastered, and even then the passages to be played detached should first be studied *legato* to insure a steady and equal movement. The attack of the note must be closely watched, and every phrase separately worked out with individual repetitions. This is important, for correctly playing polyphonic and imitative music, and therefore should not be neglected. If properly studied, fugal playing becomes an easy task, and each part will stand out clearly and distinctly.

## REGISTRATION

The study of Registration, while of the utmost importance, necessitates a knowledge of orchestration to do it cleverly and is often attempted too soon, thus forcing the player to rely, not upon himself, but upon the use of the stops, employing far too many changes in order to produce the effects, and thus creating no intelligible impression. The proper use of the balanced swell pedals and the crescendo pedal is necessary.

## WHY THESE MASTER-STUDIES WERE COMPILED

To provide a systematic course of study, to prompt individuality of style and independent playing, has been the sole aim in compiling this work. Starting from the beginning of the subject, the Trio form has been gradually developed until on the concluding pages pieces of considerable difficulty will be found. The student who has faithfully utilized his time and practised with diligence, will find it possible to play with facility compositions of the great Masters which otherwise would have been impossible.

## SELECTION OF STUDIES

It is not expected that each student will study all the Trios found in the work. A large number have been selected to choose from, with the idea that the Instructor will make a judicious choice, and select those best fitted for individual needs.

WILLIAM C. CARL
*Director of the Guilmant Organ School*

*New York, September, 1907*

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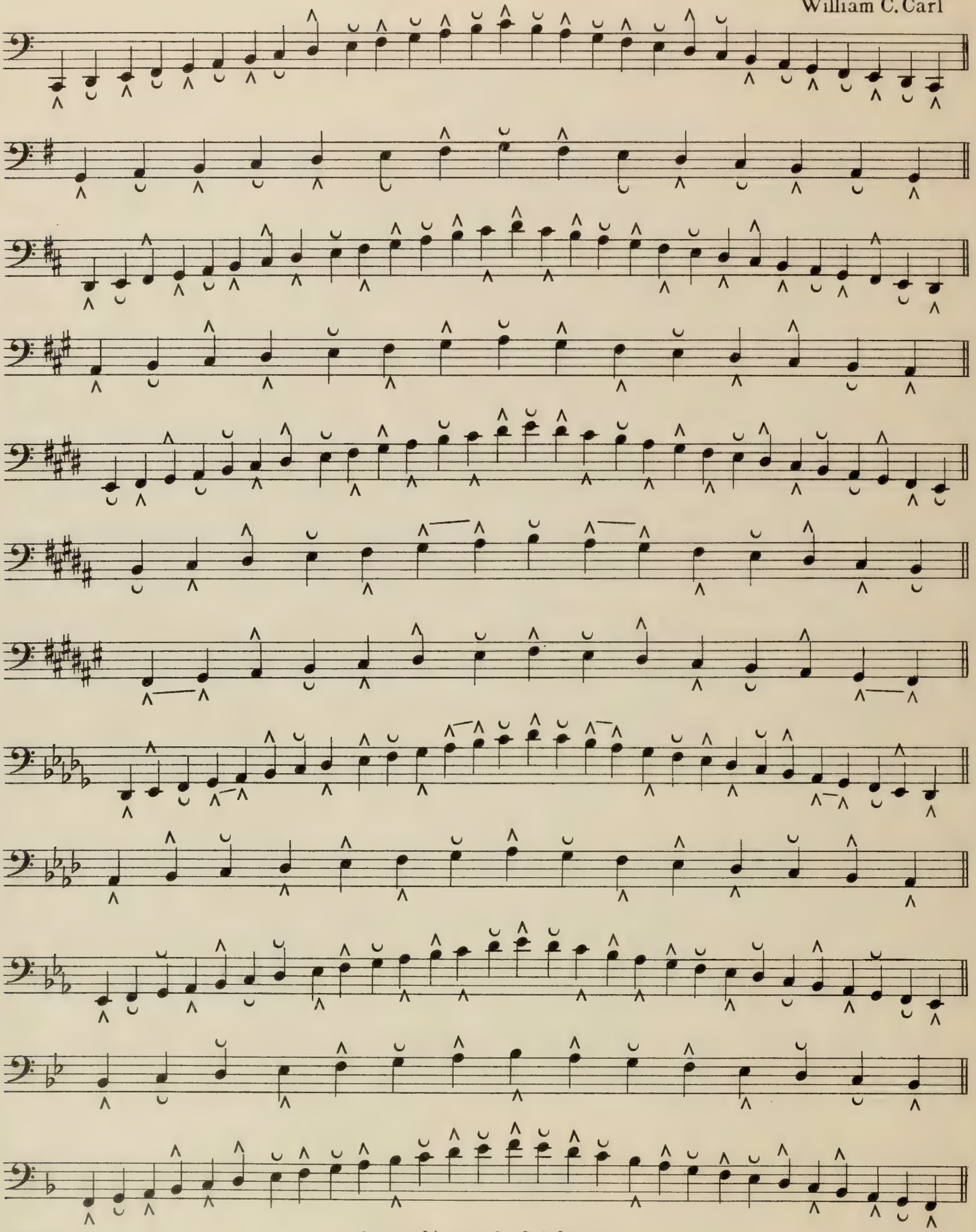
# Master Studies for the Organ

## Major Scales

Arr. and edited by
William C. Carl





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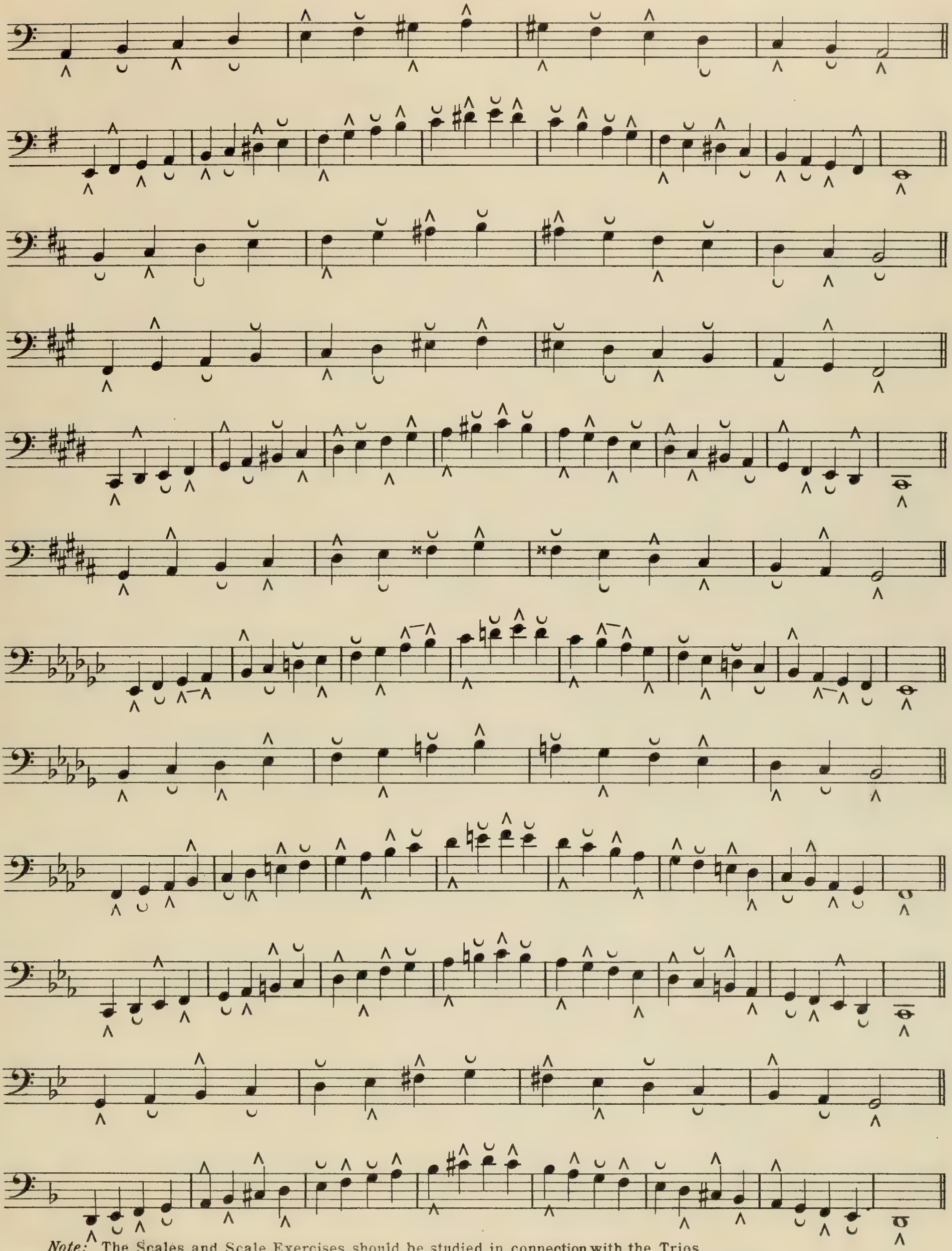
# Harmonic Minor Scales



*Note:* The Scales and Scale Exercises should be studied in connection with the Trios.

*Editor.*

# Scale-Exercises

Friedrich Schneider
(1786-1853)

1.

*r. h.*

2.

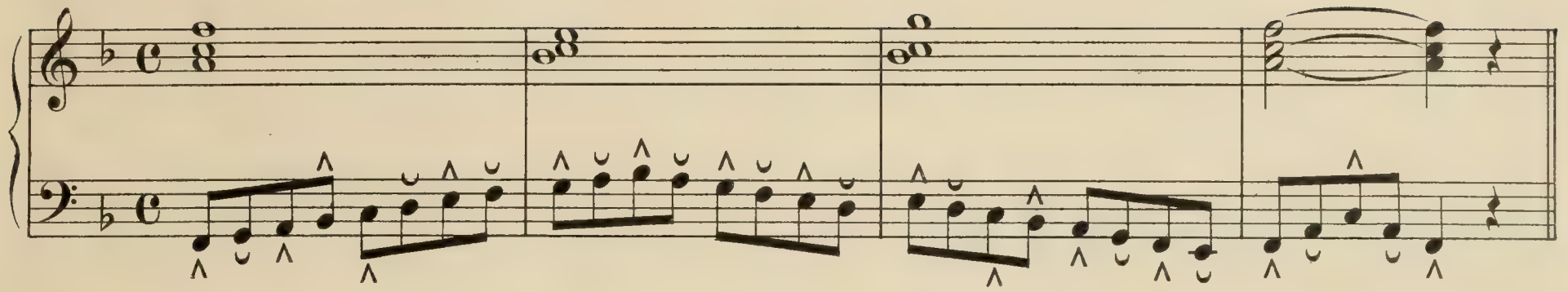
3.

4.

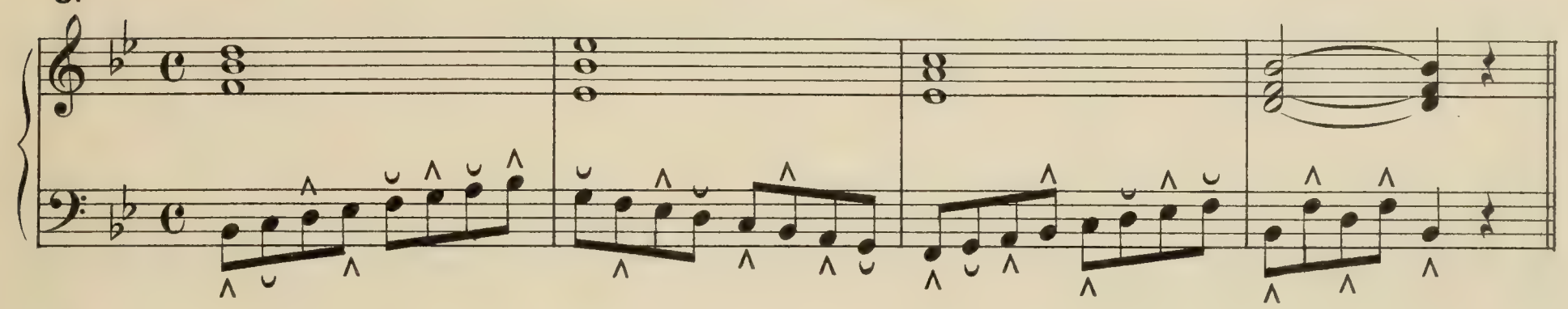
5.

6.

7.



8.



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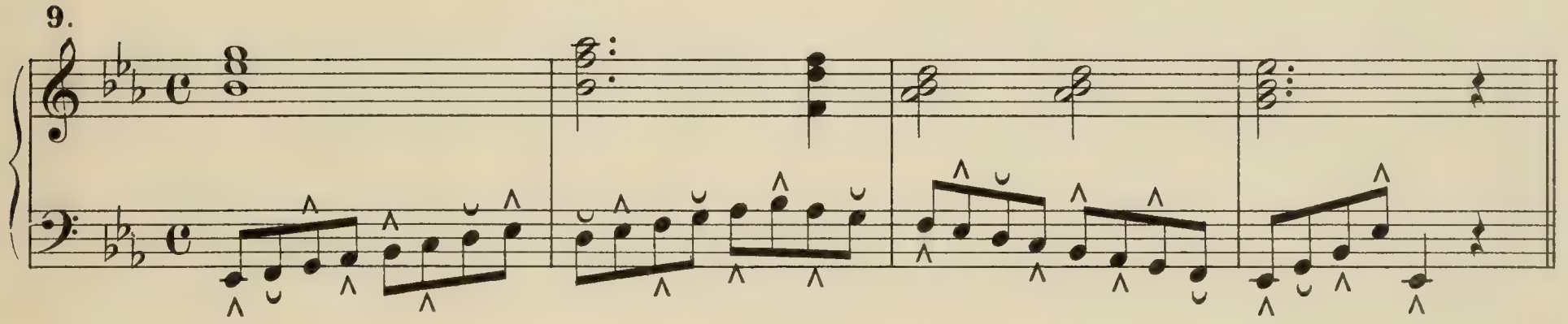

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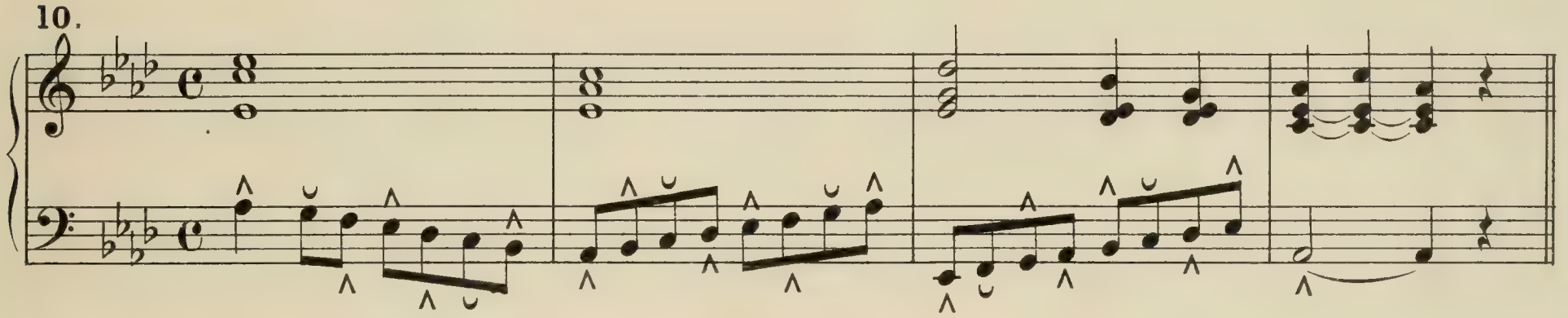
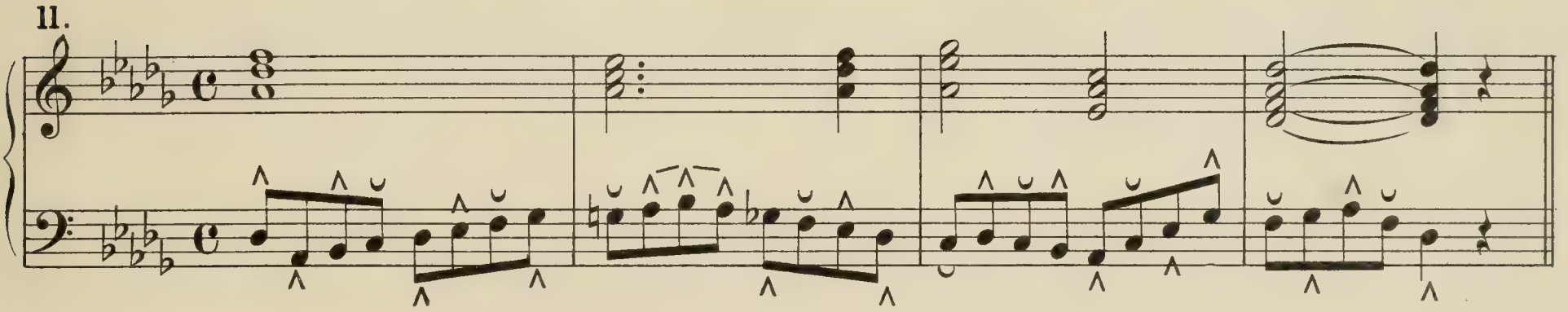


11.



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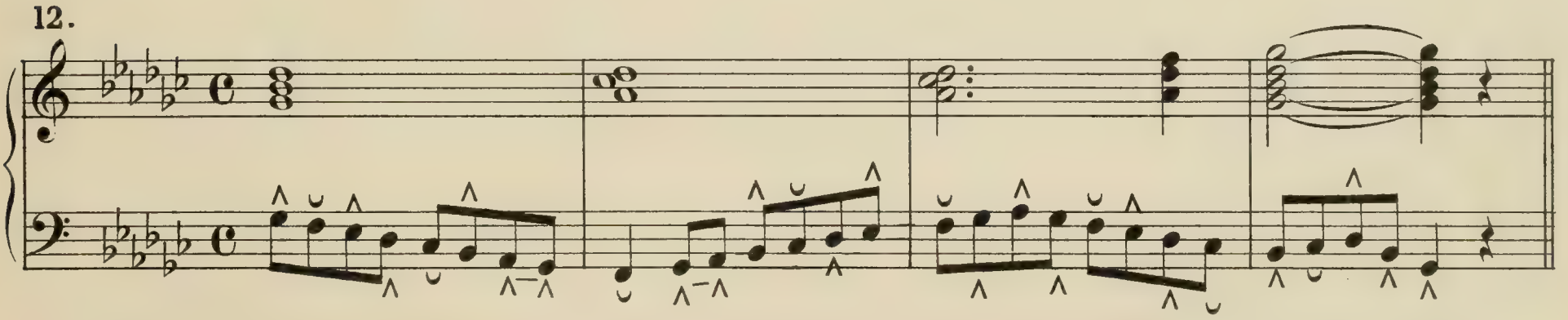


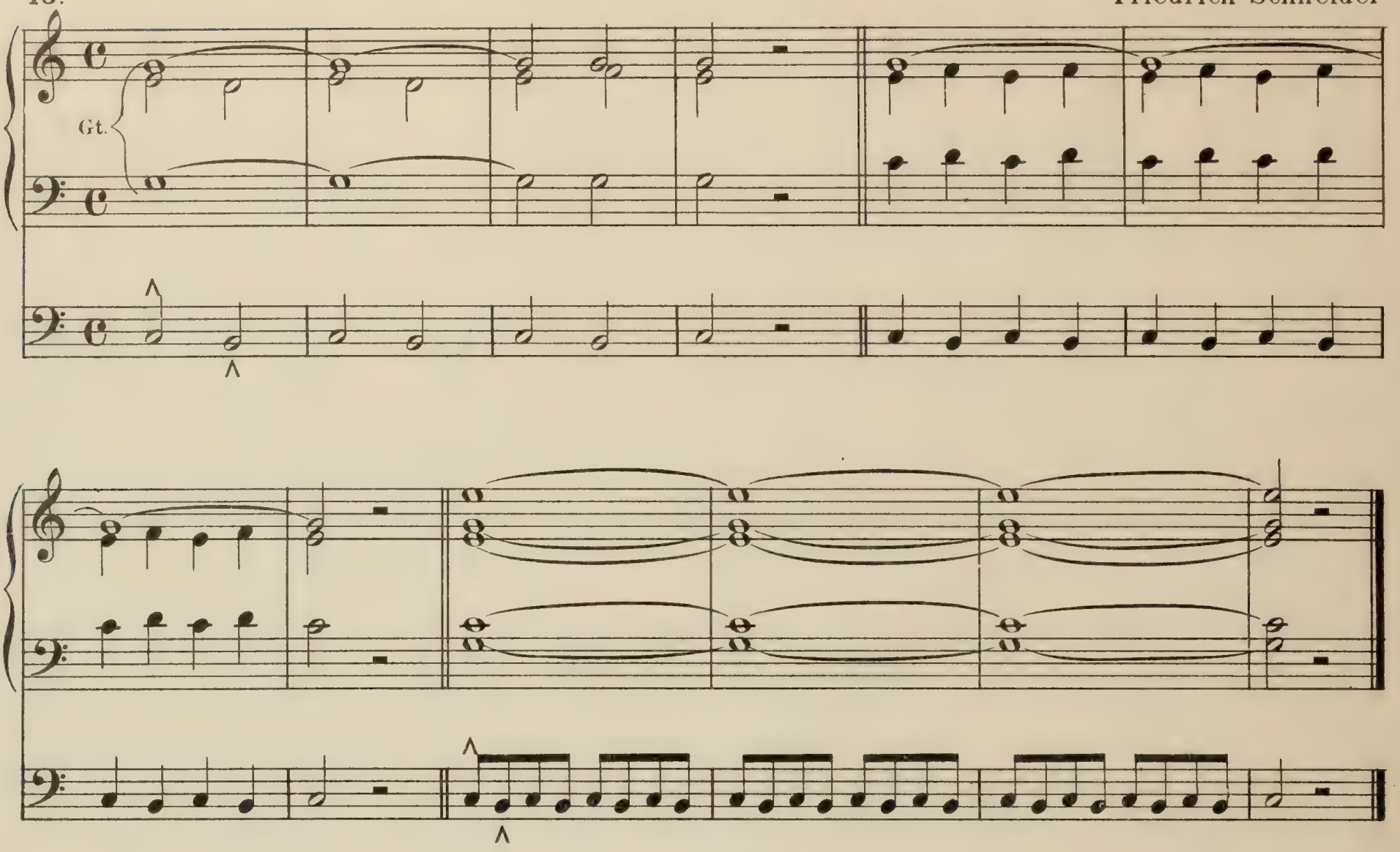
Note. These exercises should also be studied with *left hand* and feet by transposing the chords an octave below.

*Editor*

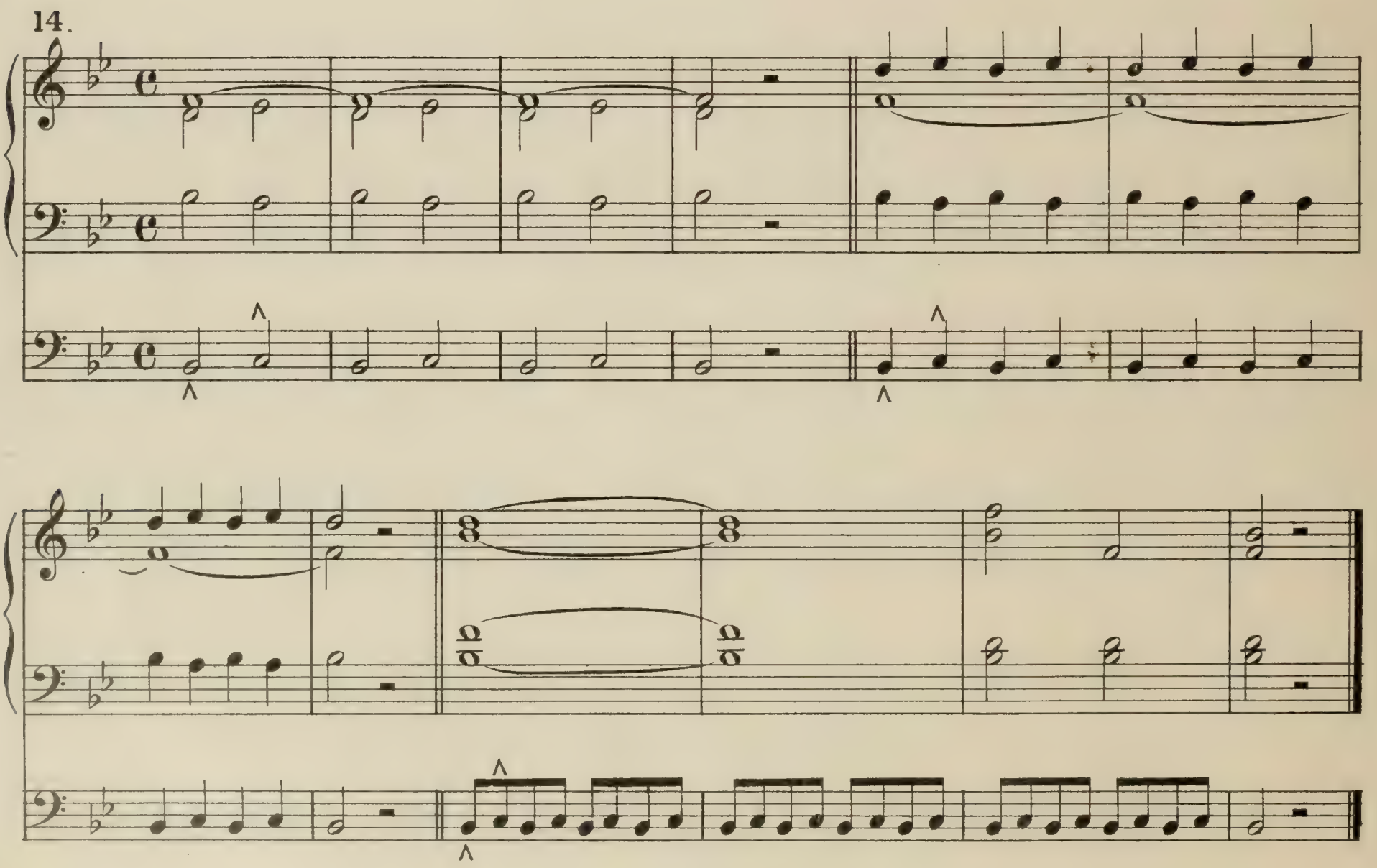
# Exercises Combining Both Hands with Feet

13.

Friedrich Schneider




14.



15.

Friedrich Schneider

Gt.

16.

# Trio

Heinrich Reimann
(1850-1906)

17. Andante

Gt.

Sw.

18.

Sw.

Gt.

19.

Gt.

20. Andante

Friedrich Schneider

Gt.

21.

Gt.

Sw.

22.

Heinrich Reimann

Sw.

Gt.

23.

Gt.

Sw.

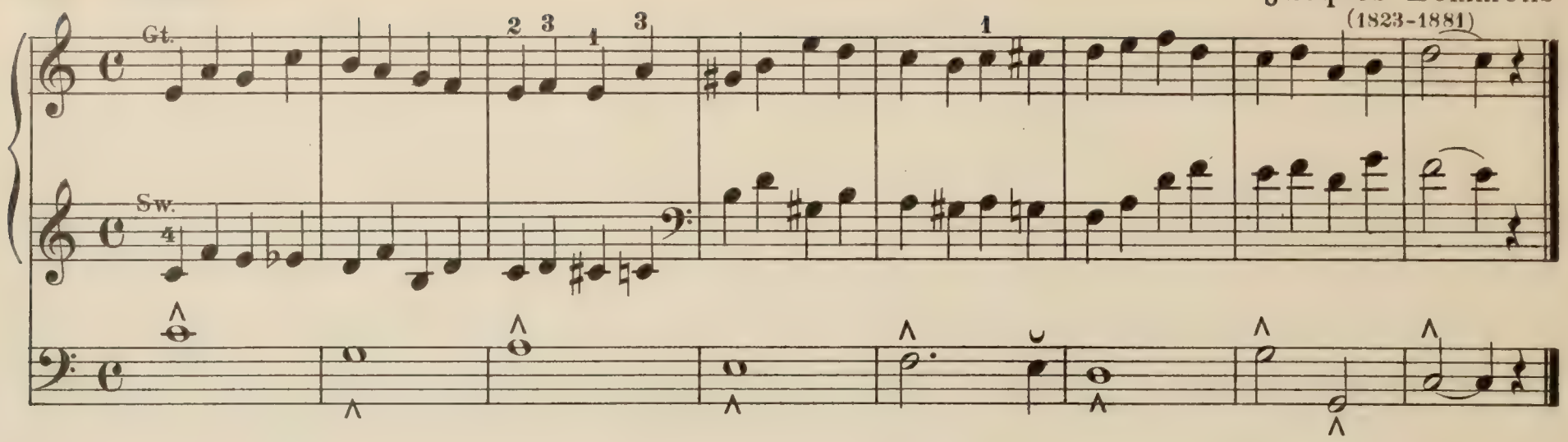
24.

Sw.

Gt.

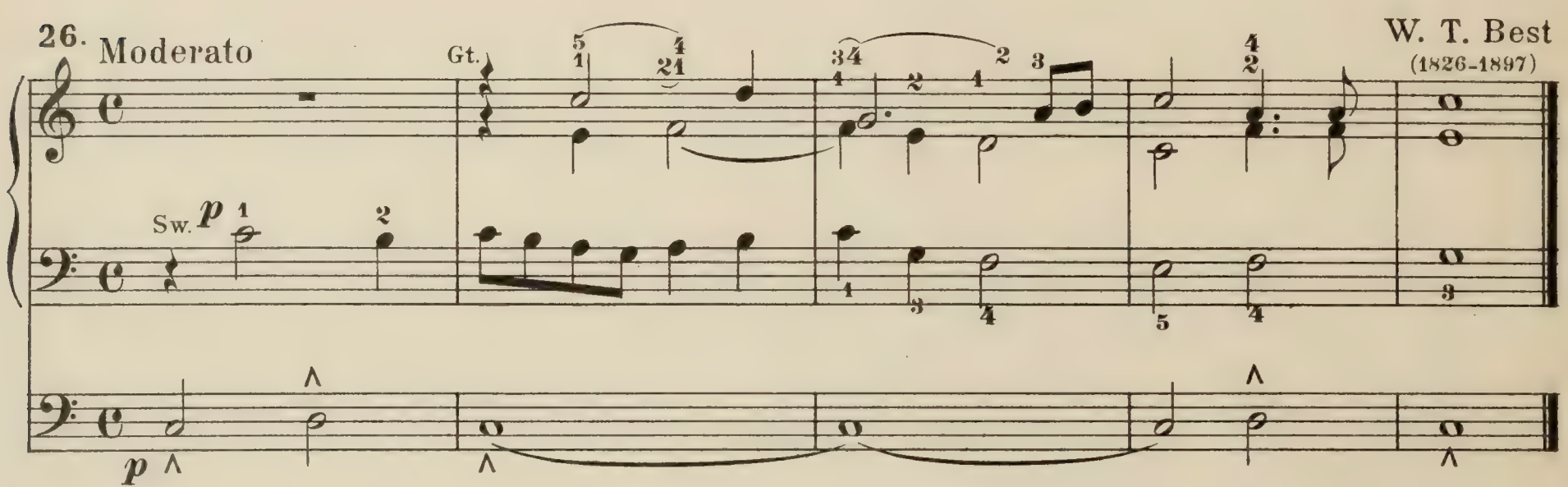
25. Andante

Jacques Lemmens
(1823-1881)



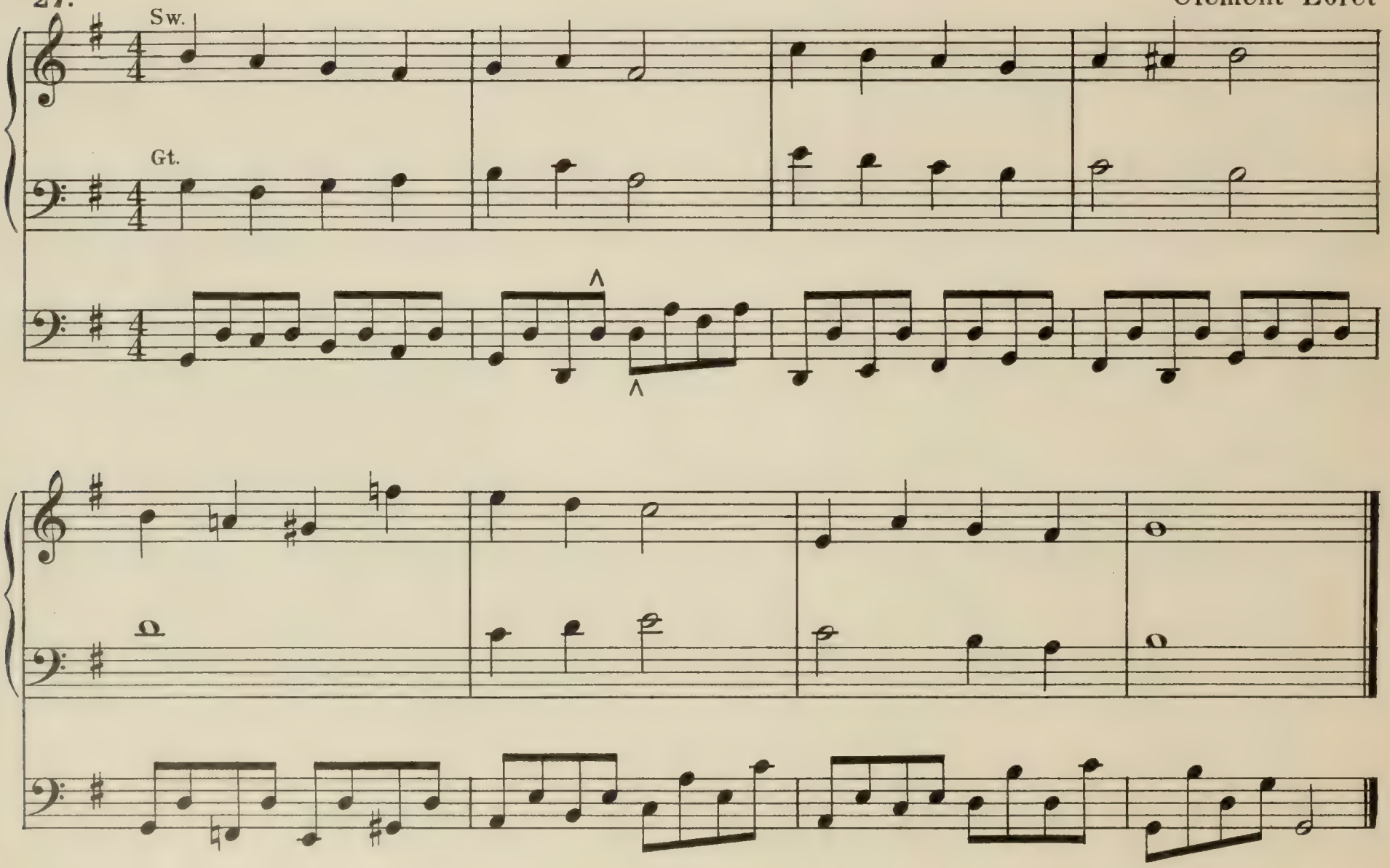

26. Moderato

W. T. Best
(1826-1897)




27.

Clément Loret



**28. Moderato**

Josef Renner, jun. Op. 39
(1868-)

Gt.

Sw.

*rit.*

29. Allegretto

Josef Renner
(1832–1895)

Sw. 5

Gt.

rit.

# For Alternate Toes

**30. Andante**

Sir John Stainer
(1840-1901)

Sw.

Gt.

**31. Allegretto**

Gt.

Sw.

32. Animato

Jacques Lemmens

Gt.

Sw.

33. Grazioso

Sw.

Gt.

34.

Andante

Jacques Lemmens

Gt.

Sw.

35.

*pp*

Heinrich Reimann

Gt.

*pp*

36.

Gt.

Sw.

37.

Gt.

38.

Gt.

39. Andante

Heinrich Reimann

Gt.

Sw.

40.

Friedrich Schneider

Gt.

41. Larghetto

Gt.

42. Moderato

Gt.

43. Andante

Sir John Stainer

Gt.

Sw.

44. Andante

Sw.

Gt.

45. Andante

Sir John Stainer

Gt. 4

Sw. 3

46. Andante

Friedrich Schneider

Gt.

47. Largo

Gt.

Sw.

48. Andante

Gt.

49. Andante

Jacques Lemmens

Gt.

Sw.

50. Andante

Sw.

Gt. 4

51. Andante

Sir John Stainer

Gt. 4

Sw. 2

52. Andante

Sw.

Gt. 4

*rall.*

53. Cantabile

*poco animato*

Jacques Lemmens

Sw.

Gt.

54. Grazioso

Jacques Lemmens

Gt.

Sw.

55. Allegretto

W. T. Best

Sw.

Gt.

56. Andante

Sir John Stainer

Fine

*Da Capo al Fine*

## Christe, du Lamm Gottes

Johann Sebastian Bach
(1685–1750)

**57.** In Canone alla Duodecima

Gt.

58. Andante

W. T. Best

Ch.

*p*

Sw.

*p*

Ch.

59. Moderato

J. Hochstetter

Gt.

Sw.

**60.** Allegro moderato

W. T. Best

61. Andante (♪=132)

Josef Rheinberger. Op. 49, Bk. 1
(1839–1901)

Sw.

Ch.

*rit.* - - - -

62. Allegro moderato

Clément Loret

Gt. (or Sw.)

*rit.*

# Canon

63. Moderato

Josef Renner

Gt.

Sw.

rit.

64. Andante



Sw.

Gt. 1

*rit.*

65.

Alla cappella

Henry Purcell
(1658-1695)

*mf*

Gt.

*l.h.*

Ch.

Sw.

*p*

Gt.

Ch.

Sw.

Gt.

*f*

*f*

*rit.*

66. Allegretto

Josef Renner

Sw.

Ch.

*rit.*

67. Andante

Friedrich Schneider

Sw.

Gt.

68. Andante con moto

Friedrich Schneider

Gt.

Sw.

rall.

69. Allegretto quasi andantino (♩ = 63) Josef Rheinberger

Gt.

Sw.

*rit.*

**70.** Larghetto

Friedrich Schneider

Ch.

Sw.

*rit.*

71. Allegretto

Friedrich Schneider

Sw.

Ch.

72. Adagio

Sw.

Ch.

73. **Poco adagio** Friedrich Schneider

Sw.

Gt.

*rit.*

74. Moderato

J. C. Bach (1643-1703)

Sw.

Gt.

*ten.*

*ten.*

*ten.*

## 75. Allegretto

Clément Loret

Sw.

Gt.

*rit.*

76. Andantino

Friedrich Schneider

Gt.

Sw.

77. Larghetto

Friedrich Schneider

Sw.

Gt.

78. Andante molto

Josef Rheinberger

Sw.

Gt.

*rit.*

**79.** Cantabile

Clément Loret

Gt.

Gt.

Gt.

add Gt. to Ped.

80. Adagio

John Bennett (1863-)

Gt.

r.h.

rit.

81. Andantino quasi allegretto

G. Merkel. Op. 39
(1827 – 1885)

Sw.

Gt. (or Ch.)

*pp*

*p*

*legato*

*pp*

*tr*

Gt.

Sw.

Sw.

*tr*

Gt.

tr

tr

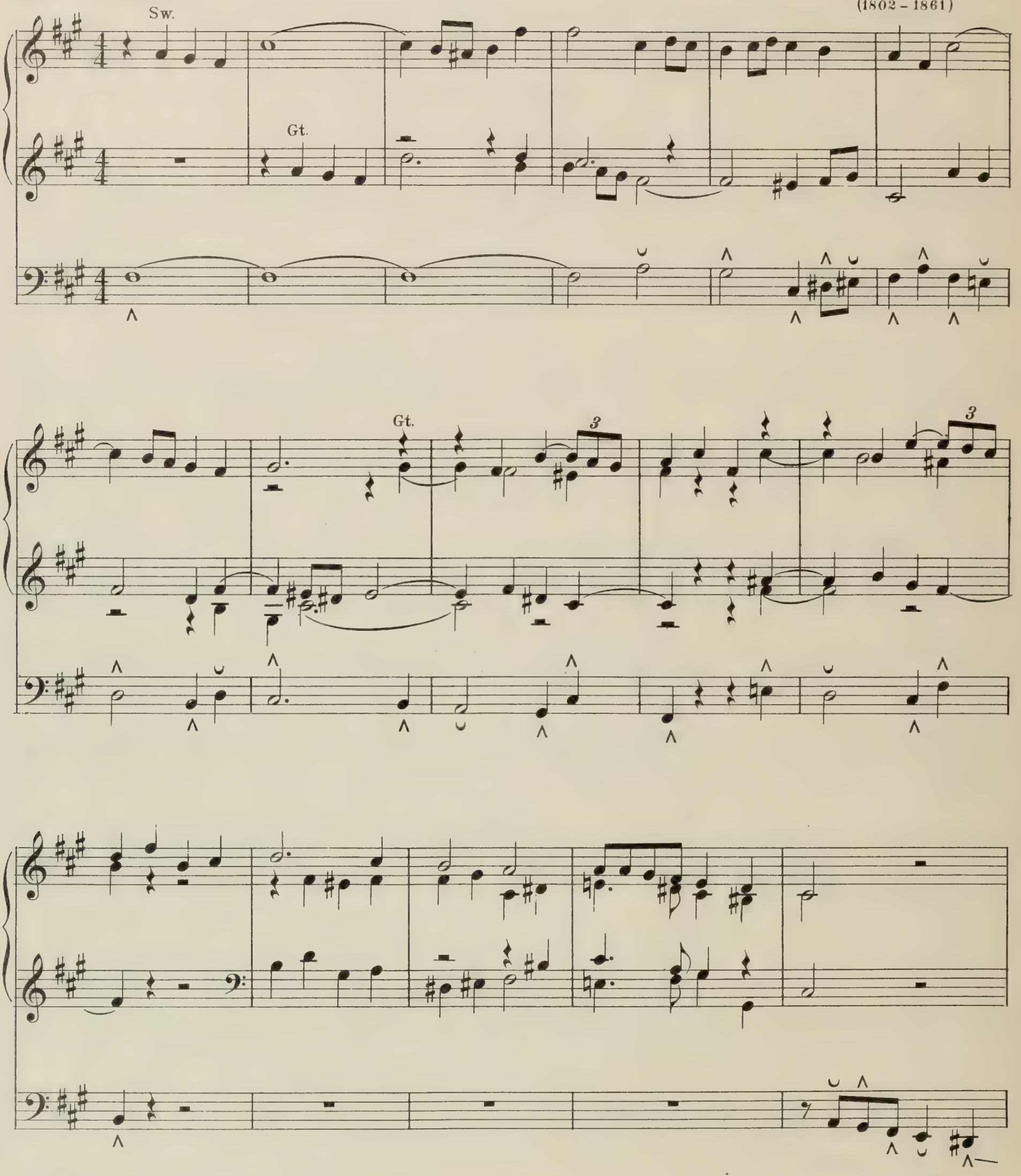
tr

dim.

# Canzone

82. Moderato

L. Niedermeyer
(1802 – 1861)



Sw.

Gt.

Gt.

3

3

Sw.

Gt.

*rall.*

83. Andante

Adolph Hesse (1809-1863)

Sw.

Ch.

*ten.*

*cre - - - - scen - - - - do di - -*

- - *mi - nu - en - do cre - - scen - - - do*

84. Largo assai

Thomas Attwood (1765 - 1838)

Gt.

*R. H.*

85. **Moderato.** In the Dorian Mode

G. Frescobaldi (1583-1644)

Gt.

L.H.

r.h.

l.h.

86. **Adagio**

From an 18th Century Manuscript

Gt.

Sw.

*sempre staccato*

*ten.*

87. Christmas Choral, "Wir Christenleut" Varied by W. Friedemann Bach (1710 - 1784)

Ch. *p*

Gt. *ff*

*ff*

Ch. *p*

Sw. *pp*

Gt. *ff*

*ff*

Reduce Gt. Organ to 8′ and 4′

*cresc.*

add Full Swell

*cresc.*

*ff* Full Organ *L.H.* *R.H.*

Reduce Gt. and Sw. gradually

*rall.*

88. Andantino

M. G. Fischer (1773-1829)

Sw.

Ch.

Sw.

Ch.

Sw.

Ch.

Sw.

Ch.

Sw.

Ch.

Sw.

Ch.

Sw.

# Canon

Josef Renner

89. Moderato

Sw.

Ch.

*rit.*

90.

Andantino

L. Niedermeyer

Gt.

Sw.

*attacca*

Sw.

Gt.

tr

tr

rall.

attacca

**91.** Largo

John Marsh (1750-1828)

Sw.

Gt.

*sempre staccato*

*ten.* *ten.*

*ten.*

92. Moderato



Gt.

*rall.*

**93.** Allegretto

Clément Loret

Sw. 2

Gt.

94. Moderato

Clément Loret

Gt.

Sw.

Ch.

Gt.

Gt.

Ch.

Sw.

*rall.*

On the first line of the Hymn "All glory, laud, and honor"

M. G. Fischer

**95.** Sostenuto

*f*

Gt.

*ten.*

*l. h.*

*ten.*

*ten.*

*r. h.*

## Choral: „Herr Jesu Christ, Dich zu uns wend“ Gotha Cantionale (1651)

96.

Adagio

Gt.

*l.h.*

*rit.*

# Herr Christ, der einig Gottes Sohn

Dietrich Buxtehude
(1639-1707)

97. Andante

Sw.

Gt.

1

Gt.

## On the first four notes of the Hymn Tune "Winchester New"

Allegro "Ride on! Ride on in Majesty!"

M.G. Fischer

98.

Gt. *ff*

Gt. to Ped.

*f*

*mf*

Sw.

*f*

Gt.

Sw.

Sw.

Gt.

Sw.

Gt.

*ten.* *ten.* *ten.*

*rit.*

*ten.*

**99.** **Andante** J. C. Kellner (1736 - 1803)

Ch.

Gt.

Gt.

Ch.

Ch.

Gt.

Gt.

Ch.

*rall.*

## On the Christmas Hymn "Adeste Fideles"

Thomas Adams (1785-1858)

Andante pastorale

**100.**

Ch.

Sw. Oboe 8'

"O come, all ye faith - ful!"

rall.

## On the Hymn "O Sacred Head, once wounded"

**101.** Andante

J. S. Bach

Sw. Oboe 8′

Ch. (8′)

*p*

*ten.*

*ten.*

*staccato*

*dim.*

# Canon

Josef Renner

**102.** Andante

Sw.

Gt.

Gt.

Sw.

Sw.

*rit.*

*a tempo*

Gt.

*rit.*

103. Maestoso (♩ = 69)

L. Niedermeyer

Gt.

*f*

Sw.

Sw.

Gt.

*ff*

*rall.*

104. Adagio

Gt.

Sw.

*rall.*

105. Allegro moderato



*f* Sw.

*f*

Gt.

*f*

*ritard.*

# Meine Seele erhebt den Herren

**106.** Allegro assai

Johann Sebastian Bach

*sinistra*

Gt.

Gt.

Sw. *destra forte*

## Preludio

Padre Martini
(1706-1784)

**107.** Moderato

Gt.

*rit.*

# Toccata

**108.** (Allegro moderato)

Girolamo Frescobaldi

Gt.

(rit.)

**109.** Andante

G. H. Reichardt
(1715–1789)

Gt. *ten.*

Sw. *ten.*

*ten.* *ten.*

*ten.* *ten.*

*ten.*

*ten.*

*rit.*

Henry Purcell

110. Larghetto*

*f* Gt.

*l. h.*

*rit.*

* N. B. Pedal-part *en forme d'un Carillon*

# Valet will ich dir geben

## Choralvorspiel

Alex. Guilmant
(1837-1911)

III. Allegro moderato

Gt.

*f*

*r. h.*

r. h.

l. h.

ff

ff

rall.

112. Allegro moderato

Samuel Wesley
(1766-1837)

*f* Gt.

*ten.*

*ten.*

*simile*

*ten.*

*ten.*

*ten.*

*ten.*

ten.

simile

l. h.

42

l. h.

ten.

ten.

simile

simile

rit.

# Fugue

**113. Andante** (♩ = 52)

L. Niedermeyer

Gt.

Gt.

r. h.

*poco a poco*

*cresc.*

*fff*

*rall.*

*rall.*

# Allemande

John Christopher Smith
(1712-1795)

114.

Gt.

*simile*

Ch.
(p)
r. h.
l. h.
Gt.
f
Ch. 1
p
Gt.
r. h.
l. h.
Gt.
f
tr
Gt.

simile

tr

tr

rit.

ten.

# Choral: Alle Menschen müssen sterben

115. Andante serioso

Joh. Seb. Bach

Gt.

(ww)

rit.

D.C.

116. Allegro con fuoco

Samuel Wesley

Gt. 3 *legato*

*f*

Sw. 3

*legato*

*ten.*

ten.

ten.

ten.

ten.

ten.

L.H.

*rall.*

Thomas Augustine Arne (1710-1778)

## 117. Andante

Gt.

Sw.

Sw.

Sw.

Gt.

Gt.

L.H.

simile

L.H.

*simile*

*rit.*

# Canone all'ottava



A.-P.-F. Boëly
(1785 – 1858)

Sw.

Ch.

*rall.*

119.

# Corrente

Padre Martini

Gt

Sw.

*rit.*

120. Moderato

J. G. Albrechtsberger (1736 - 1809)

Gt.

*mf*

Sw.

tr

tr

tr

*f*

tr

tr

*rall.*

# In dir ist Freude

Johann Sebastian Bach

121.

Allegro

Gt.

Gt.

l.h.

l.h.

l.h.

l.h.

rall.

122. Adagio

Eugene Gigout
(1844–)

Sw.

*p*

Ch.

*p*

rit.

# Choral: "Wir glauben all' an einen Gott"

123. Andante con moto.

Johann Sebastian Bach.

Gt.

Gt. *f*

Gt. to Ped.

*cresc.*

*ff*

*r.h.*

*rit.fff*

## 124. Andante maestoso

G. J. Albrechtsberger.
1736–1809

Gt.

Sw.

*poco rall.*

# Canon

Max Reger
(1873-)

125. Andante espressivo, ma con moto.

Sw. 1 Gt. 3

*p* *molto* *meno p e sempre cre - - - -* *meno p*

*scen - - - - - - - -* *do f di - - mi - - nu - - en - - do*

*rit.*

*p sempre cre - - - scen - - - do* ***f***

*a tempo* Gt.

***p*** Sw.

*poco a poco cre - - - -*

*scen - - - - - - - - - - do quasi* ***f*** *sempre*

*poco a poco rit.*

*poco a poco di - - - - mi - - - nu - - - en - - do* ***ppp***

DATE DUE

JAN 25 1997
JAN 31 1997
APR 08 1999
MAR 29 1999
OCT 20 2005
OCT 25 2005
JAN 27 2007
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